

JOHN LONG SEVERANCE COLLECTION

JOHN LONG SEVERANCE COLLECTION

Furniture

A Louis XV suite of chairs consisting of six arm-chairs and one large settee, mounted on carved and gilded frames and upholstered in tapestry.

The tapestry on these chairs is of the finest quality Royal Beauvais, rich in color and design, with surround of 'rose-du-berry' enriched with ornaments and flowers in natural colors. The center panels of the tapestries on the backs of these chairs, are of birds after the cartoons by Jean Baptiste Oudry, painter to the King. The center medallions of the tapestries on the seats are of animal subjects by the same painter, after la Fontaine's fables.

This suite comes from one of the most important residences in Paris, and prior to that belonged to one of the princely families of Russia.

















A large flat Louis XV desk of gently curving line, adorned with chased and gilt coppers(corners, plaques, handles, lockshields).

The desk is made of rosewood, delicately veneered, and the shaped top is covered in black leather.

From the collection of the Marquis of Hertford, and from that of Sir Richard Wallace.

A Louis XVI marquetry secrétaire of extremely fine and beautiful lines.

Charming floral designs in skilful inlay decorate the two front panels of this slender desk, and around each design is a marquetry fretwork border of conventional motives. The upper part of this piece of furniture has a fall-down front, disclosing four drawers above which are sliding panels whose fronts simulate books. The lower part forms a cupboard with hinged doors, which when open discloses additional drawer compartments. The top of the desk is covered with a finely marked marble slab.

The serpentine front and sides are charming in themselves, but they are further enhanced by finely chased ormolu mounts laid on the angles and composed of masques and acanthus leaves. In the center of the base is placed a spray of leaves finely carved in ormolu. Supported on slender short legs.

The piece is in an excellent state of preservation, and is unquestionably one of the handsomest pieces

of its type. It bears the mark of the 'maître
ébéniste', Leonard Boudin (1735-1804).

From a private collection in England.

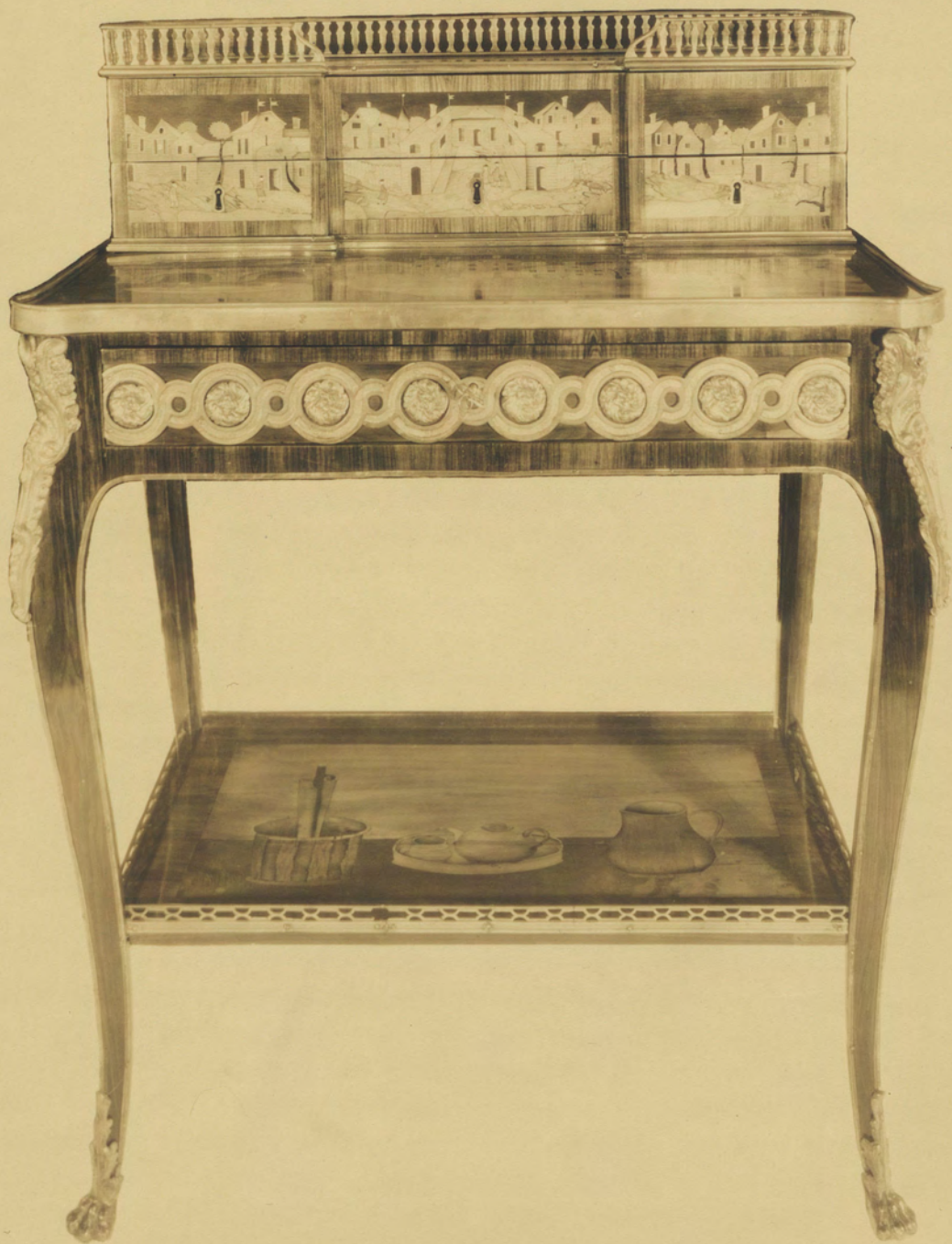


A Louis XVI 'Bonheur De Jour', richly decorated with both marquetry and ormolu.

The top of this table is surmounted by an ormolu gallery, below which are several drawers. Landscape scenes with numerous châteaux appear on the front of these drawers, worked in the finest marquetry enclosed in a frame of tulipwood. The table section is encircled with an ormolu band and contains a deep drawer, while the lower shelf is finely inlaid with marquetry and also enclosed in an ormolu gallery. The front and sides of this table are further embellished with finely chased pendants and ormolu mounts in guilloche motive across the front of the wide drawer.

This piece bears the signature of the celebrated master cabinet-maker, Pierre Roussel, one of the most famous men in his line.

Formerly in the collection of Joseph E. Widener, Esq., and was one of the heirlooms of Lord Foley.



One eighteenth century, tall, narrow French table, with a marquetry decoration.

There is a deep cupboard in this table, the door of which is unlaid to represent flowers in a vase. The slightly curved square legs are enriched with ornaments of ormolu, and there is an ormolu rim around both the table top and the shelf.

The table is signed by Schlichtig, the famous Parisian cabinet-maker who became a member of the Corporation Premier Ebenistes in 1785.



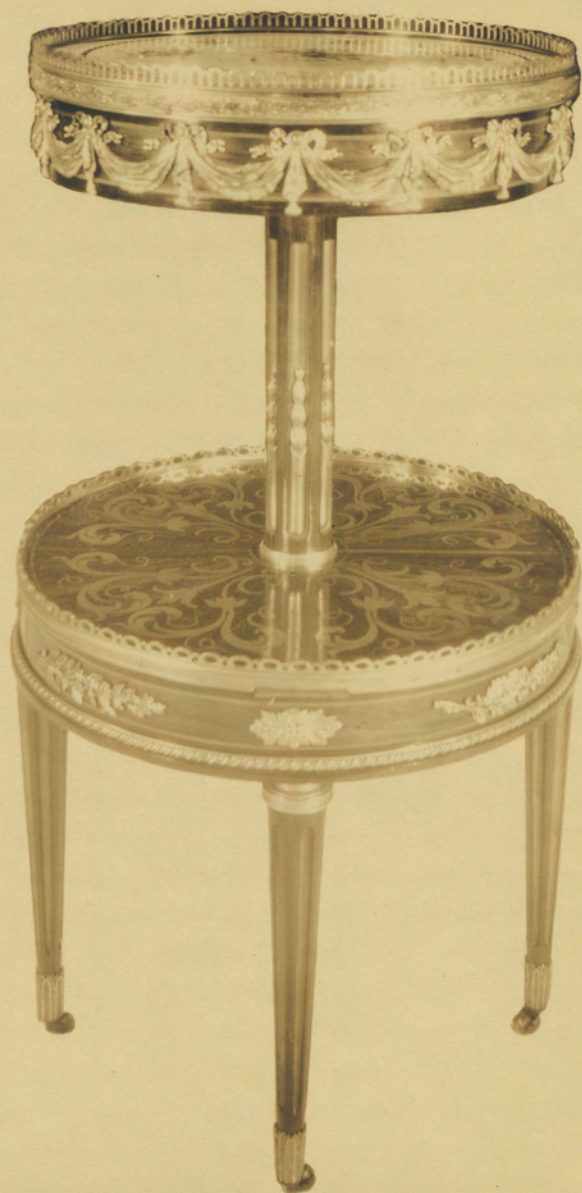
A rare and beautiful Louis XVI breakfast table of tulipwood ornamented with ormolu.

This small and dainty table has a circular revolving top, supported in the center on a fluted pedestal which rests on a lower and slightly larger shelf. This lower part stands on four fluted and tapering legs with castors. The decoration on the top shelf consists of an ormolu band enriched with laurel leaves enclosing a plaque ornamented with clusters of flowers in natural colors. The top frieze has a single drawer and is mounted with finely wrought ormolu in a draped festoon design. The lower section of the table has a circular hinged top decorated with finely scrolled marquetry, and is formed of two sections which meet at the center. When opened this hinged top discloses compartments. The frieze of the lower portion is enriched with finely chased ormolu mounts representing clusters of leaves and rosettes.

This superb example of French cabinet work is the

product of Martin Carlin and Jean Pafrat, who were admitted into the corporation of master cabinet makers of Paris in 1766 and 1785 respectively. The table bears the stamp of the 'Maitre Ebeniste'. The companion piece is in the Jones bequest of the South Kensington Museum.

From the collection of Lord Alfred de Rothschild, and formerly from that of Lady Carnarvon of England.



A Louis XV oblong table, finely inlaid and mounted with ormolu.

The gently curving top is entirely covered with marquetry in the form of a central landscape scene, the corners being completed in a flower design. The front of the table has one drawer and is decorated with an inlay diaper pattern. An ormolu band edges the table top. The castors, lockshield and leaf-pendants are also of ormolu.



A small narrow French table, oval in shape, with a decoration in marquetry on the front.

The delicate inlay of the design shows a musical instrument with naturalistic flowers placed around it. The shaped top of this table is hinged and when open discloses a small drawer. A spring opens a secret drawer below this top one, and on one side of the table is a blind drawer, with a key-hole which opens a small drawer below.

This piece is signed by Peridiez, member of the Corporation Premier Ébénistes, eighteenth century.

From the collection of L.Kraemer, Paris.



A set of four Louis XV chairs with a carved frame upholstered in velvet.

The gilded carving on these distinctive chairs is in the form of flowers and foliage. The upholstering is of fine yellow velvet, richly embossed, of the Louis XV period. Each piece is signed by the master cabinet-maker.

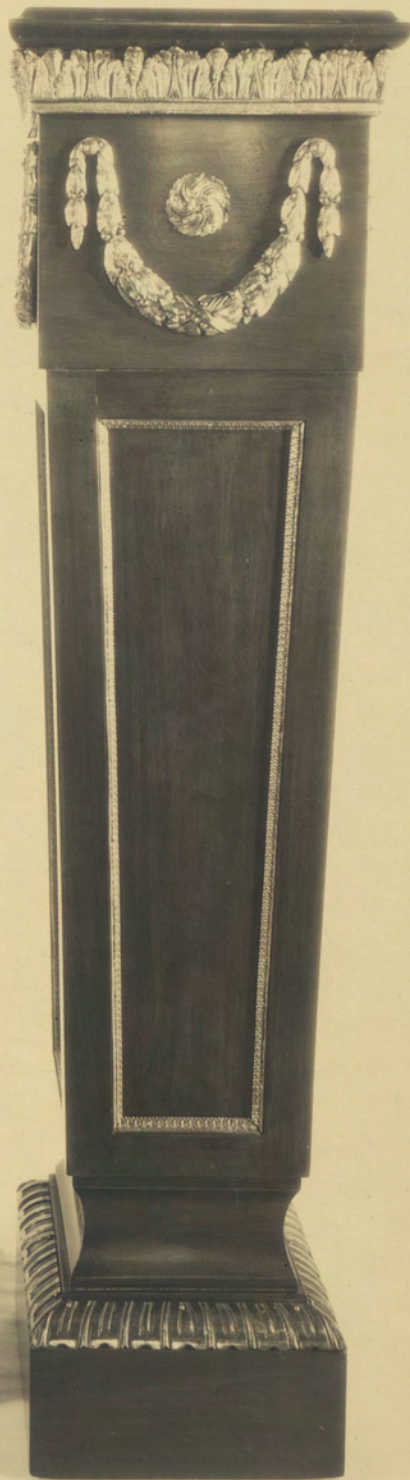


A small Louis XV footstool of simple pleasing line, with a carved and gilded frame. It is covered with eighteenth century silk needlework, of a rich conventional flower design.



Two mahogany pedestals of the Louis XVI period.

These are very tall and slender, with tapering rectangular shafts. Finely chased ormolu mounts decorate the body. Near the top is a band of upright acanthus leaves and below this is a festoon on each of the four sides. Fine ormolu bands outline the side panels and borders the base.



A very important sixteenth century table in carved waxed walnut with a marquetry top.

Solidly constructed and boldly carved, this table has a pleasing appearance of strength. Four pillar supports backed by female winged sphinx and richly decorated with scrolls, foliage and ornaments characteristic of the period, bear the notable marquetry top. The inlay shows a frame of coat-of-arms composed in colored woods and brass. In the center are ornaments and 'fleur-de-lys'. Rams' heads emphasize the corners beneath the table top, and lion heads and paws terminate the four ends of the base supports.

This table was acquired from the heirs of Roger I de Saint Lary, Lord of Bellegrade, created Marechal by Henry III, King of France. Roger II de Saint Lary was created Duke of Bellegrade by Louis XIII. The tradition of the ducal family says that this table belonged originally to King Francois II and that, when Henry III succeeded his brothers, Francois II and Charles IX to the throne, he presented this table to the Marechal de Bellegarde.



A sixteenth century Umbrian cassone, elaborately carved and standing on four paw feet.

In the center of the front a carved armorial device with coat-of-arms of the Masino family is placed beneath a female head, and borne by two female forms as supporters. On the left of the panel a centaur carries off a woman, while in the presence of another man an amorino sounds a bugle. On the right are two centaurs and a woman, with another amorino blowing a trumpet. The upper edge is decorated with a classical design of acanthus leaves and floral motives. At either corner is a mythical female form, and on either end is a grotesque winged lion. The cover is carved with floral designs and an egg-and-tongue border.

Height: 2 feet 4 inches; length 5 feet 8 inches;
width 1 foot $10\frac{1}{2}$ inches



A sixteenth century Italian walnut cassone, low and of a rectangular shape with a hinged top and flat scrolled feet.

The front panel of this chest has a well-balanced conventional design of strap-work and scrollings, showing an escutcheon charged with a coat-of-arms, and flanked by medallions containing reclining, mythological figures. The end panels are carved with masque heads. The frieze at the top is carved with a small repeat motive, and the one at the base, with oval rosettes.

This cassone is mounted on a walnut base in the Renaissance style, with a special antique finish. It is North Italian, probably Venetian or Umbrian, and is practically a pendant to one now in the Metropolitan Museum. The oval medallions in this piece are carved with figures, whereas those in the Museum have not this embellishment.



A Charles II carved walnut armchair with scrolled arm supports and scrolled front legs.

The front stretcher on this chair is carved and pierced and the center and side stretchers are turned. The seat and back are covered with antique needlework of the period enriched with gold thread. The design on the back depicts a military scene with soldiers, etc., and below which is a small medallion with the head of a woman. Floral designs on a light ground decorate the seat. The back is trimmed with a tassel fringe and the seat with galloon.



One Italian walnut armchair of simple and refined line, with back and seat covered in fine sixteenth century velvet.

Purely rectangular in shape and with practically no decoration, the chair nevertheless, has great charm.

The only touch of carving is on the finials, which are gilded and show a bee in flight. This is the symbol of the famous Barberini family. The covering of velvet is trimmed with a gilt fringe and galloon, and in the center of the piece on the back is a coat-of-arms of one of the Cardinal Barberini.

This is a chair of exceptional importance and quality and the finest of its type.



One sixteenth century walnut armchair with gilt finial in acanthus design.

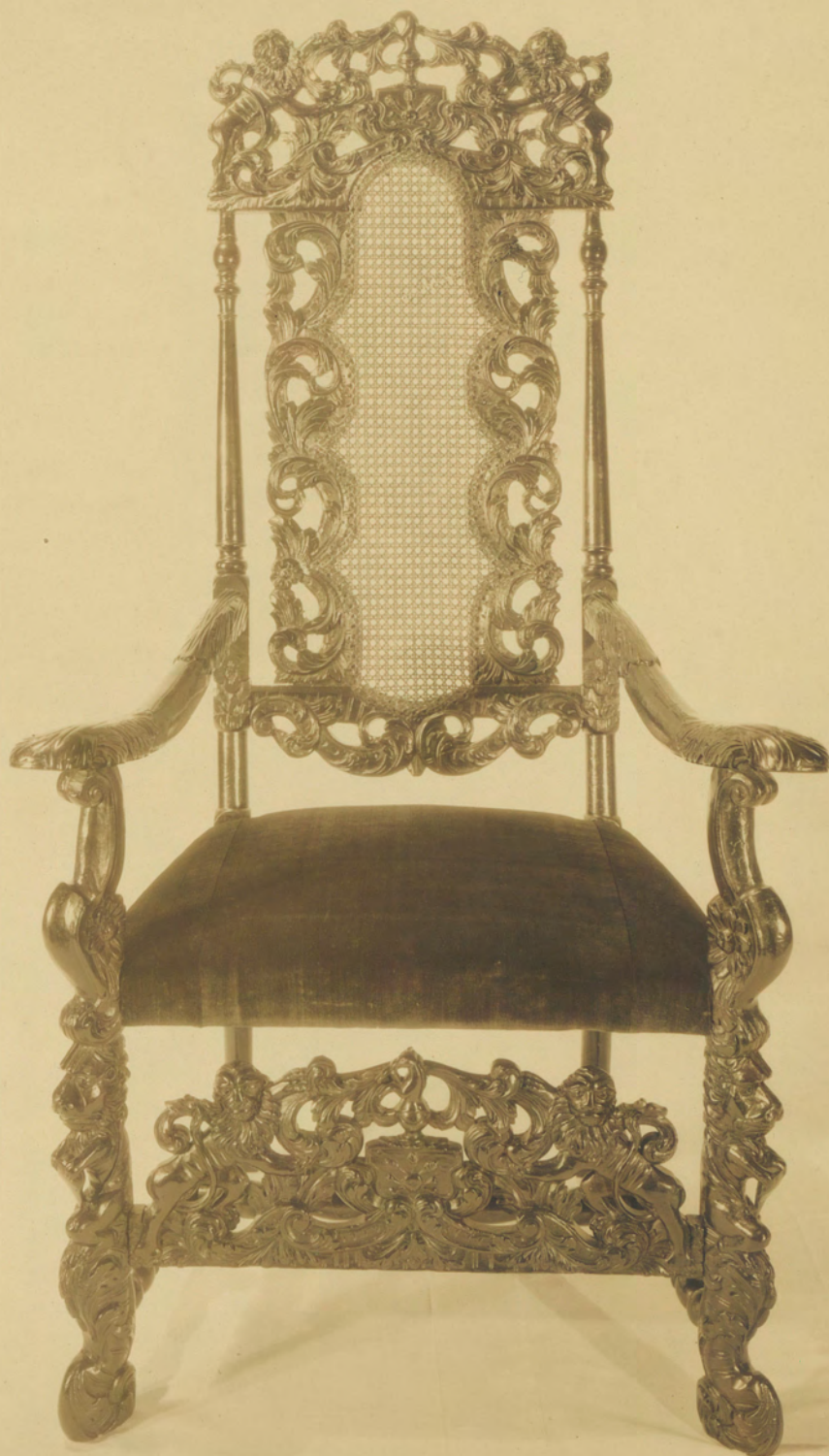
Simple in design, the chair yet has a touch of richness in the beautifully embroidered orphery from a dalmatic with which the back is covered. In the center of this panel is a medallion of fine needlework embroidery, depicting a seated saint. The seat is upholstered in antique velvet, enriched with galloon and fringe.



A very fine Charles II walnut elbow chair, Circa 1670.

The elaborate carving with which this chair is decorated is very beautifully done. In the back is a shaped cane panel surrounded by a frame carved with acanthus leaves and scroll pattern. This is surmounted by a coat-of-arms comprising an animal in the center, a knight's helmet, three feathers, and a centaur at each side. The arms are carved with acanthus leaves and the front legs with roses and grotesque figures. The broad front stretcher has a coat-of-arms on it similar to that on the back; the rear stretchers are turned.

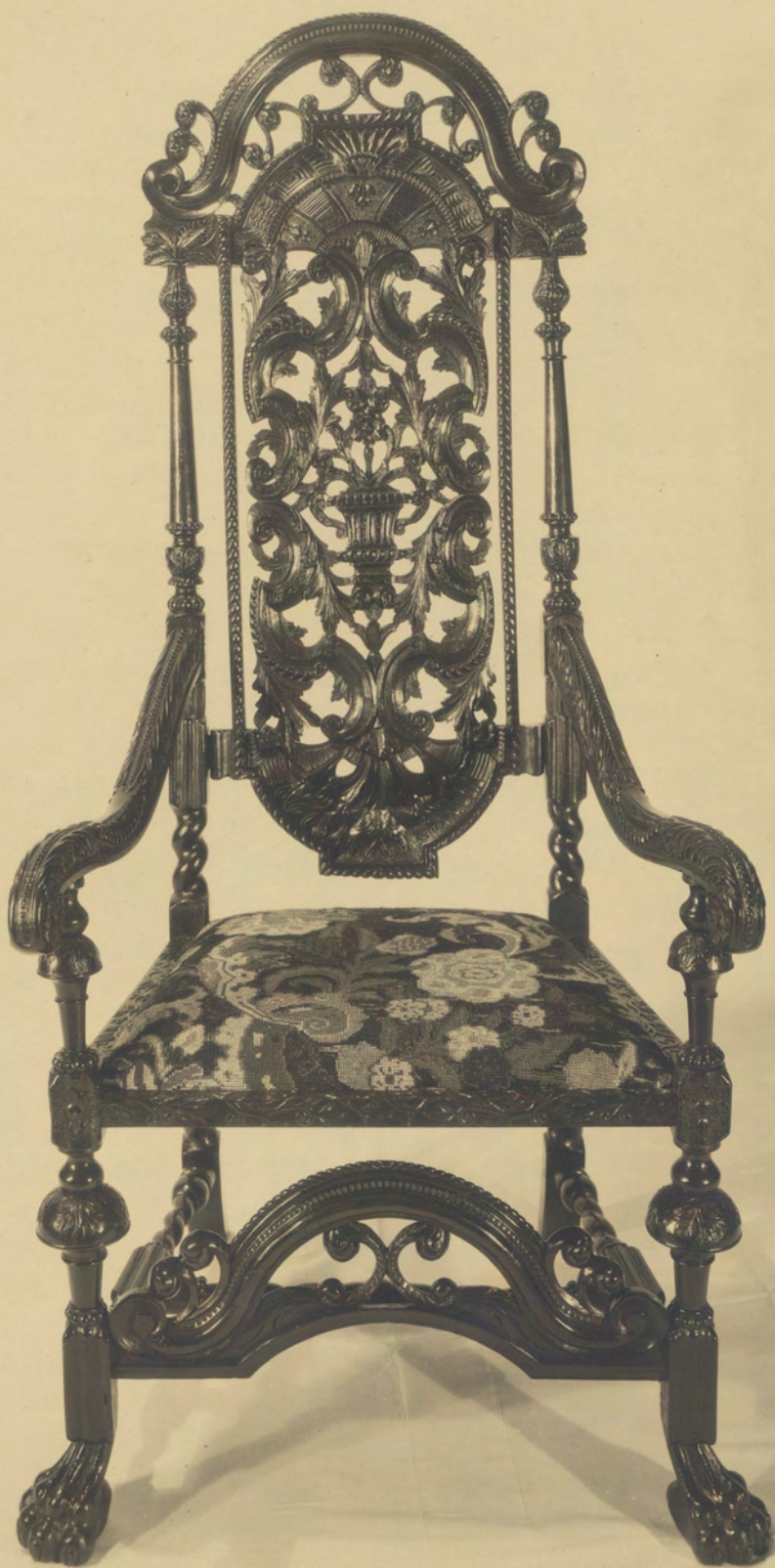
From the Kennedy collection and previously from the collection of the late A.E.Marlow, Esq..



A very fine James II high-back walnut chair, finely carved and with the seat covered in 'gros point' needlework of floral design, Circa 1690.

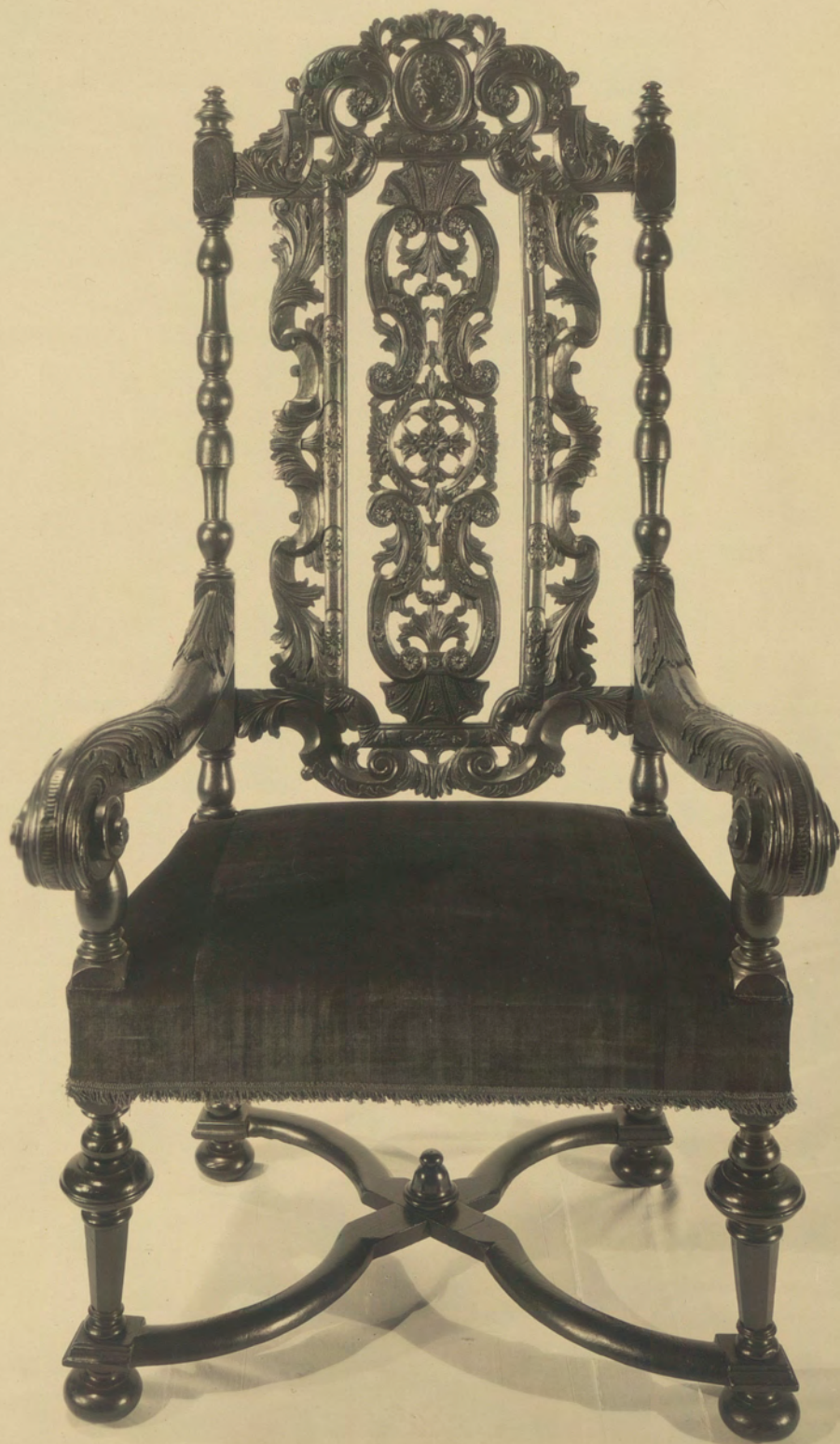
Elaborately carved and pierced, the panel in the back of this chair is a skillful piece of workmanship. An urn forms the center of the design in the back, around which are foliage and acanthus leaves. A dome-shaped top surmounts the panel. The arms are finely carved with acanthus leaves and beading, and the front and side rails with floral design. Lion's paw feet terminate the carved and fluted legs. The front stretcher is domed and beaded.

From the Kennedy collection, and previously from the collection of the late A.E.Marlow.



A finely carved William and Mary elbow chair, with the seat upholstered in velvet.

The rather wide rectangular back of this chair is carved with a shaped panel in the center bordered in foliage scrolls and shell ornaments, and surmounted by a male head in a medallion supported by scroll foliage. The arm-rests are decorated with acanthus leaves and end in scroll work. Baluster shaped legs without carving are joined by a shaped stretcher.



A pair of walnut Italian arm-chairs of the sixteenth century, with carved and gilded finials.

These chairs are designed on straight lines. The back is square and the flat arm-rests and base rails are supported by square uprights with two sections of turning in them. The front legs are braced by two turned stretchers.

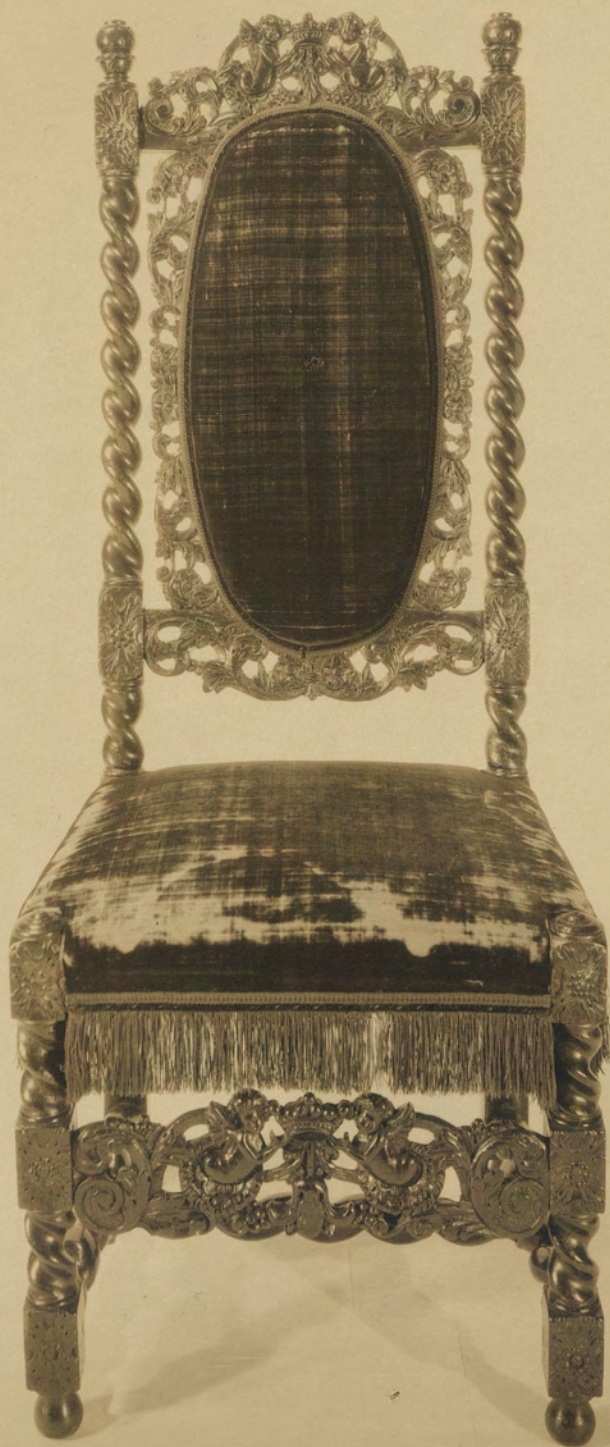
The seats and backs of these chairs are covered with the finest quality sixteenth century red velvet. The pieces on the backs have a gold and silk thread embroidered design enclosing in the center a rondel with a figure of a saint. Trimmed with a gold metal fringe.





A Charles II walnut side chair upholstered in antique velvet.

The refined line of this chair is enhanced by beautiful carving. The upholstered oval medallion in the back is surrounded by a carved and pierced frame of flowers and foliage, and is surmounted by two cupids holding a crown. The back is enclosed by turned supports. The legs show alternate turned and straight sections.



Two William and Mary walnut high-back side chairs, the tall backs massively carved and the seats upholstered.

The long rectangular backs flare to support the scalloped, elaborately carved tops. In the center of the back panels is a circle enclosing a profile head. The carving is very fine and is mostly graceful scrolls, filled in with beautifully worked leaves. The legs are baluster shaped with touches of carving, and are connected by a curving stretcher.

These chairs are after designs by Daniel Marot.



One of a pair of sixteenth century Flemish settees, upholstered in Renaissance tapestry.

The long straight lines of the backs and seats of these pieces show to advantage the fine design of the tapestry covering. The arms have a slight outward curve which is a graceful note to the otherwise plain lines. Four pairs of baluster legs with curving stretchers form the support.

On the backs of the settees the tapestry is divided into three panels. The outer panels of both settees contain female figures. The tapestry of the center panel is a landscape scene with four figures.

Two sixteenth century Flemish settees, upholstered in Renaissance tapestry.

The long straight lines of the backs and seats of these pieces show to advantage the fine design of the tapestry covering. The arms have a slight outward curve which is a graceful note to the otherwise plain lines. Four pairs of baluster legs with curving stretchers form the support.

On the backs of the settees the tapestry is divided into three panels. The outer panels of both settees contain female figures. In one tapestry the center panel shows Apollo driving his horses and chariot, while in the other is a landscape scene with four figures.



A Bishop's stall of the sixteenth century,
belonging to the French Renaissance period.

This high-backed chair has a long rectangular panel in the back entirely covered with design, while the two small panels below the seat have only a simple edging. The back is carved with a simple design in low relief, consisting of a medallion enclosing a profile head, and surrounded by scrolls and curling leaves. The arm-rests are carved scrolls and are supported by pillars which are repeated up the sides of the back.

From the Prince de Sagan collection.



A finely carved stall of sixteenth century, French workmanship.

On the high rectangular back of this chair is carved the subject of the Nativity, showing the newly discovered principle of perspective. Over the heads of the Holy family is an angel, who holds a bandrol with the words, "Gloria in Excelsis Deo", and bearing the date 1534. At the top and at the bottom of this decoration is a narrow panel with a center medallion surrounded by curling foliage. At either side of the back panel is a pillar, outside of which is a second pillar growing up from the arm-rests. Below the seat of this stall are two small upright panels with pillars on the outside and between them. In the center of these panels are medallions, the one on the right containing a helmeted man's head, the one on the left, a woman's head, supposedly the man and his wife for whom the chair was made.

Several parts of this stall are not of the period, as it has been remounted.



A pair of Italian carved wood chairs belonging to the Renaissance period.

Solid and massive looking, these chairs yet attain a very decorative appearance on account of their interesting outline and fine carving. The triangular shaped back is distinctive, the point of it resting on the seat. The backs are slightly curved and are decorated with carvings of women-caryatides, foliage, etc.. On the top of the back are winged children holding escutcheons; below the seat eagles, masks, fruit and dolphins are carved.



A set of four early eighteenth century English side chairs upholstered in antique needlework of the period.

The frames of these chairs are of walnut and have been slightly restored. The shaped backs are decorated with 'petit point' medallions each containing a single figure. The remainder of the panel and the seat is woven with conventionalized floral designs in various colors on a light ground.









An Italian Renaissance carved walnut Sgabello stool.
A well-shaped stool having a seat with a finely carved
border. The supports which have a curving outline,
are richly carved with leaf-scrolls and with satyr
masques.



One metal cardinal's chair, sixteenth century Italian. This little seat has ball-top finials, and ball feet. It is covered with red velvet, with a hanging panel in front containing a decoration of a coat-of-arms.



A set of four extremely fine Georgian walnut arm-chairs, with a carved frame upholstered in tapestry.

These open-armed chairs are finely carved, the arms with rosettes and acanthus leaves, the cabriole legs with shields and acanthus leaves, while the frieze is embellished with scroll foliage. The seats and backs are covered with finest 'petit point' in designs of castles, rivers, animals, etc., with 'gros point' borders of formal flower pattern on a black ground.

The scenes are the original views of "Audley End, Herts, England", and the period of both framework and needlework is George I.

Formerly from the Audley End collection.

Audley End, Essex

This great mansion, belonging to Lord Braybrooke, was, in the splendor of its prime, accounted amongst the most princely of all the houses in England. James I said sarcastically that - "It was too much for a King, though it might do very well for a Lord Treasurer." Lord Charles Audley, at the time of the dissolution of the monasteries in the reign of Henry VIII, had, as his chief share in the monastic spoils, the rich Abbey of Walden in Essex. (His daughter married the fourth Duke of Norfolk, whose son, Thomas Howard, one of the captains against the Spanish Armada, was raised to the peerage as Lord Howard de Walden by Queen Elizabeth, and made Duke of Suffolk by James I.) Lord Audley built this house, begun in 1603 and completed in 1616. The architect was John Thorpe. The house attracted the attention of Charles II who bought it as a royal residence, but he died before all the purchase money was paid, and the place was restored to the

fifth Earl of Suffolk in 1701, on condition that the debts upon it were blotted out. The tenth Earl of Suffolk died intestate, and Lord Howard of Effingham entered upon the property, which afterwards passed by special remainder to his kinsman, Richard Aldworth Neville, from whom the present Lord Braybrooke is descended.

The four chairs have in the centers of the seats and backs, parts of the house and buildings of Audley End arranged into the design. These parts are all worked in fine tent stitch to enable the detail to be better portrayed. The surrounding part of the pattern being in cross stitch over two threads of the canvass both warp and weft.









A pair of early eighteenth century Italian side-chairs, with walnut frames the borders of which are gilded.

The seats and backs of these chairs are covered in fine needlework of the period. In the center of the back panels are large 'petit point' medallions depicting landscape scenes, one shows a young woman and gallant promenading, the other, two goddesses seated, representing Flora the goddess of flowers, and Ceres the goddess of agriculture. The seats are also decorated with medallions showing landscape scenes with flowers and animals. Both designs are enclosed in surrounds of 'gros point' woven with conventionalized flowers on a dark ground. The seats are trimmed with brass-headed nails.





A highback armchair with walnut frame in Charles II style.

This chair has scrolled arms and legs and a carved front stretcher; the side and center stretchers are turned. Seventeenth century needlework covers the seat and back, the center of the back showing a large medallion representing Judith with the head of Holofernes. The remainder of the back panel and the seat is woven with conventionalized floral designs in various colors on a cream ground.



A Regence armchair with a finely carved walnut frame, upholstered in needlework.

The chair is low and wide, and simple in outline. The back, armrests and seat are covered in the finest quality 'petit point', displaying medallions. In the center of the back the design shows a youth playing a stringed instrument, with a dog dancing to the music. The seat has a similar medallion with figures of animals: the rest of the field is occupied with clusters of flowers in natural colors.

The chair is in splendid state of preservation and the frame and needlepoint are of exceptionally fine quality.

From the château of the Duke de P'Eperon of southern France, which was plundered during the Revolution. The chair later became the property of a Spanish nobleman.



One of a pair of sixteenth century Flemish settees, upholstered in Renaissance tapestry.

The long straight lines of the backs and seats of these pieces show to advantage the fine design of the tapestry covering. The arms have a slight outward curve which is a graceful note to the otherwise plain lines. Four pairs of baluster legs with curving stretchers form the support.

On the backs of the settees the tapestry is divided into three panels. The outer panels of both settees contain female figures. The tapestry of the center panel shows Apollo driving his horses and chariot.



A seventeenth century English walnut armchair
with turned legs and stretchers.

The seat, back and arms of this chair are entirely
covered with antique 'long point' needlework, woven
with floral designs on a light ground. The chair is
trimmed with round-headed brass nails.



A Chippendale fire screen of delicate outline, covered with rich needlework.

The screen is octagonal in shape and is supported on a tapering pole, which ends in a gracefully curved tripod. The tapestry design is highly decorative, having a wide border of vari-coloured flowers enclosing a small figure composition.



A pair of mahogany benches of the early Georgian period, circa 1730.

The serpentine seat rail rests on four cabriole legs which are carved at the knee with acanthus leaves and rosettes, and terminate in carved paw feet. The removable seat cushion is covered with seventeenth century Italian blue velvet.

From the collection of the Countess of Essex.



A richly carved walnut cabinet, Burgundian work of the sixteenth century.

The carving on this piece of furniture is so lavish that it is hard to appreciate it all. A cornice encircles the top decorated with carved ornaments, and underneath it is a frieze of grotesques and masks. A bas-relief on the two doors of the cabinet represent Art and Science. These are separated in the centre by two large figures of women forming a caryatid, and having in front of them a child. Above the women is a mask in relief. The corners on each side show a double caryatid representing a man and a woman. The sides of the cabinet have each a bas-relief, of which one represents the martyrdom of St. Stephen, and the other Charity.

Above the entablature are two drawers showing masks and cupids. In the middle of the corners are two masks and on the sides two bas-reliefs with masks and cupids. Under the entablature, the lower part of the cabinet has seven panels, four of which

have masks and the others ornamental designs. The cabinet rests on four ball-shaped feet.

It is said that this piece of furniture was made in 1541 for Gabriel d'Anglière, chamberlain of the Priory of Anglière.

It comes from the collection of Baron Maurice de Rothschild, and was previously in that of Monsieur Royer.



An important and extremely fine sixteenth century walnut cabinet, of the French Renaissance period, dated 1579 (period of Henry II).

This richly carved cabinet consists of an upper and lower portion. The former is rectangular in shape and is surmounted by a circular crest. The coat-of-arms of the Lafole family is in the center of this crest which is enclosed in a festoon of flowers. This top section contains three cupboards and six drawers.

The lower part of the cabinet is console shape with an incurving base, and contains two cupboards. It is supported on carved circular feet. The surface is beautifully carved throughout with caryatids, pilasters, festoons of fruit, masques, trophies of war and various geometrical Renaissance ornaments. The beauty of this piece of furniture is further enhanced by the deep patina of the walnut.

In addition to these decorations are three figures

on the doors of the upper portion carved in low relief, the center one being that of Mars, the God of War. Directly below is a plaque with the date 1579, and below that an additional inscription in French; "Mars le gerrier sous sa main tout enserre;" meaning, (Mars the warrior controls all in the palm of his hand.)

At the left in a niche is the figure of Force, designated by the inscription; "Force et Vigueur et tout cas aura;" (Force and Vigor prevail at all times.) The companion figure to this is that of Justice which is on the right, and the inscription below is as follows; "A un chacun justiss en son droict." (Justice is the right of everyone.)

Aside from slight restorations between the upper and lower portions, the cabinet is in splendid preservation. Although emanating from the vicinity of Geneva, the work shows the mark of Bergundian influence, both in style and workmanship, and was unquestionably the creation of a master cabinet-maker who was influenced

by this school.

Size; 5 feet 1 inch wide by 7 feet 3 inches high.

This piece was formerly in the Spitzer collection,
and ^{latterly} (previously to that) in the collection of Montague,
First Lord Swaythling.

Illustrated in the Spitzer catalogue, plate 6,
volume 2, and in "Les Meubles du Moyen Age et la
Renaissance," by Emile Molinier, on plate I3, page I59.



An important sixteenth century French carved oak coffre.

The front has a center panel depicting in relief the story of Suzanne and the Elders, and on each side is a niche flanked by caryatid figures. The lower part is fitted with a drawer, with a masked head in the center, from which protudes an iron handle. The coffre is beautifully carved in various designs and figures in relief as well as in incised work. It is of interest to note that a similar example almost a pendant is in the permanent collection of the Louvre.



A set of twelve finely carved and important seventeenth century English side chairs, made in walnut with the high backs of the William and Mary period, circa 1690.

The back of these dignified-looking chairs is composed of a moulded curved frame, with an arched top surmounted by a carved and pierced cresting that encloses a shaped cane panel. The inner side and lower portion of the back frame is further embellished with beautiful carving of acanthus leaves. The seat is upholstered in damask, and rests on four spindle legs which are braced by a moulded stretcher capped at the intersection point by a turned finial. The front legs are finely carved at the knee. The frames of these chairs are in their original state.

This is one of the finest sets of its type extant, and aside from the excellence of its style and design, the appearance of the chairs is enhanced by a beautiful patina.

Formerly in the collection of the Earl of Sandwich, at his country seat "Hinchinbrooke", England.



A sixteenth century French Renaissance three-fold screen.

Rectangular plaques alternated with grooved pillars form the surface of this screen. The plaques are carved in low relief with various mythological gods and goddesses and their individual attributes. The carvings are heightened in their decorative effect by gilding, and are fine examples of carving of this epoch.

It is interesting to note that this screen was acquired by the late Stanford White for Mr. Barney, from a château that was once used as the residence of Francis I. The screen was placed in the dining room of this château, and while the King was dining the guards would place themselves behind it to protect him, without being seen.

From the Charles T. Barney collection.



A very fine early sixteenth century Italian carved wood cassone.

Beautifully designed and richly carved, the chest is mounted on a carved walnut base in the Renaissance style. Fine borders carved in low relief encircle the top, while below them is a front panel carved in high relief with a design including the armorial escutcheon of the Spade family.

The piece is very similar in design to another cassone in the Museo Nazionale in Florence, illustrated on page 123, volume I of Odom's "History of Italian Furniture".

Size; $30\frac{1}{2}$ inches by 5 feet 6 inches by 21 inches.



A pair of fine quality sixteenth century carved walnut Sgabelli chairs.

The lavish carving is pierced and partially gilded. The backs are shaped and carved with masques, the top being surmounted by a crest terminating in the Florentine lily. A sunken moulded seat rests on shaped supports. The front support is carved with leaves in low relief around an oval escutcheon painted with an armorial crest.

These examples were formerly in the collection of Earl Foley.

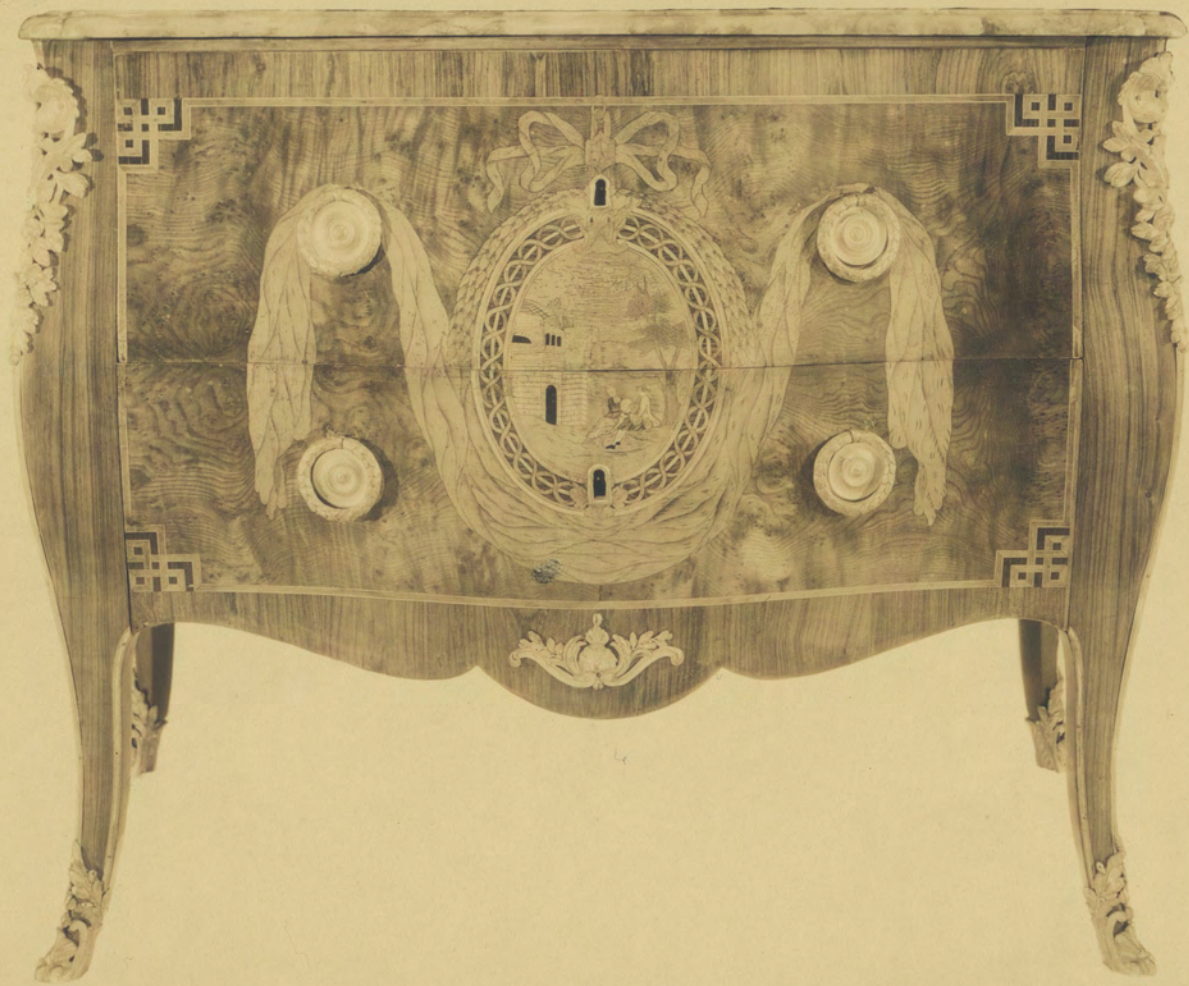


An extremely fine Louis XV commode with a serpentined front containing two deep drawers.

An interesting bit of marquetry in soft colored rare cabinet woods enclosed with borders of tulip-wood decorates this piece of furniture. On the front panel is an oval medallion suspended from a bow-knot and supported by a piece of drapery that is festooned over the drawer-handles. In the medallion is a landscape scene showing a youth and maiden seated under a tree near the entrance to a château. The side panels show a classic urn under a canopied crown. The piece is further embellished with finely chased ormolu mounts and handles and is surmounted by a Brescian marble top.

This commode was part of a set formerly made for C.I. de Ressegnier, French Minister of the Marine, by Pierre Roussel, celebrated French 'maître ébéniste'. It was a presentation to Prince Francisco Ximenez de Texada.

Formerly in the collection of the Duke of Ripalda, Marquis of Lima, and late Minister of State of Spain.



An important and very fine Louis XV tulipwood marquetry table.

The top of this table which is slightly serpentine in shape is supported on four straight tapering legs. A landscape scene in marquetry decorates this top, which is fitted with a pierced ormolu gallery. The apron of the table is inlaid with a diagonal pattern enclosing rosettes, and embellished with finely chased ormolu mounts, more of which appear on the legs. The sliding center drawer contains a mirror and is flanked by deep compartments.



A Louis XVI commode of satined coralwood, of a rectangular shape. It is fitted with three small drawers at the top and two larger ones below. At the corners, fluted pilasters terminate in bell-shaped turned feet.

The long straight lines of this piece show to advantage the beauty of the wood and the attention is allowed to linger on the exquisitely moulded ormolu mounts, which are of unusual quality. The top is fitted with a pierced ormolu gallery, enclosing a white and cream marble slab.

This commode is the work of Claude Charles Saunier, who became a master cabinet maker in 1752. The mounts are by Gouthière, 'fondeur' to the King.

This example is illustrated in the July 1922 number of the "International Studio".



A Louis XVI marquetry table of a rectangular shape.

This tall slender table is strikingly decorated on the front panel and on the top of the shelf stretcher with a geometric design. A wide inlay of the Greek fret design borders the top, above which is a rim of ormolu. In front is a drawer fitted with writing compartment, mirror and sliding panel disclosing three drawers. The four cabriole legs on which the table stands end in the ormolu mount raised on castors.



A Louis XVI acajou bookcase fitted with a drawer and movable shelves.

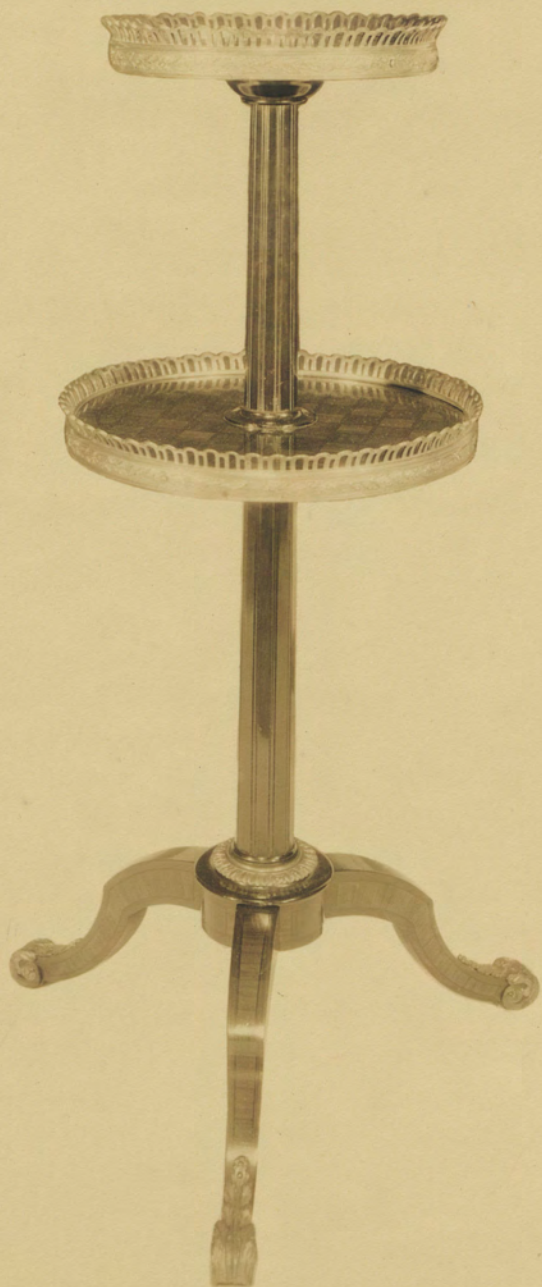
The line of this piece of furniture is so restrained that it is only prevented from appearing severe by the band of delicate ormolu mounts on the drawer. The original marble top is still in place. Eighteenth century bookcases are extremely rare, and very few examples are to be found. This is a particularly fine specimen. It is signed by the master-cabinet maker Canabas (Joseph), who became master in 1766.

From the William K. Vanderbilt collection.



An eighteenth century English two-tier pedestal table of delicate shape.

A long tapering shaft supports the two circular tiers of this slender table, and ends in a tripod base fitted with ormolu feet. The shelves are encircled with an ormolu band and gallery, and are veneered in tulipwood.



An eighteenth century small circular table, with compartments and drawers beautifully inlaid and mounted with ormolu. The low shelf is also decorated with fine inlay.

Signed by Schlichyz, the famous Parisian cabinet-maker, who became a member of the Corporation Premier Ébénistes in 1785.



A Louis XVI tulipwood table of simple line,
having a single drawer containing a writing compartment
with a sliding panel.

The top is beautifully decorated with floral
marquetry and has a fitted edge. A skilful use of
the wood is shown on the sides of the table and on
the low shelf, where the grain goes in contrasting
directions with good effect.

This table is a faithful replica of an original
one of the period; formerly in the collection of
Alice de Rothschild.



A set of three very fine eighteenth century Louis XVI tapestry arm-chairs.

Simple and unaffected in design these chairs make a beautiful group. The frames are of the original woodwork of the period, painted gray and the carving slightly gilded. The backs are oval, the arms out-spreading and the legs fluted. Eighteenth century Royal Aubusson tapestry covers the backs, displaying medallions enclosing designs of children engaged in various avocations. The seats also have medallions with landscape scenes representing various fables of La Fontaine. These circles are enclosed in wreaths of flowers in natural colors on a mellow apricot ground.

It is of interest to note that when the seats were upholstered afresh, a Royal Proclamation of Louis XV, dated 1755, was found in the original upholstery of one of the seats.



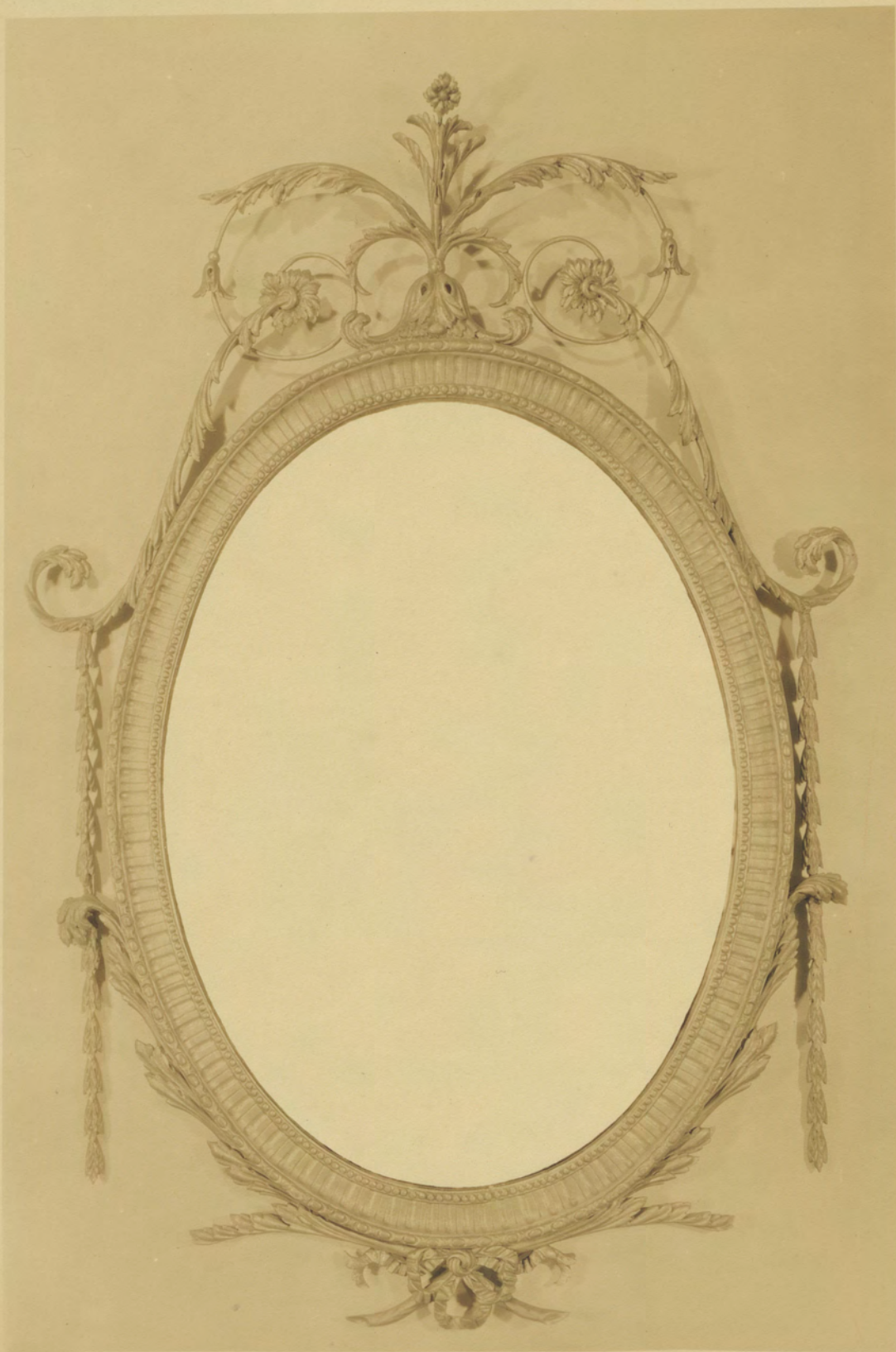






An eighteenth century Adams mirror, oval in shape with a carved and gilded frame. On top of the frame and around the sides is an ornamental outer design, very delicate and airy in a pure Adam style.

This mirror is entirely in its original state.



A majolica plate in dark blue, circa 1520.

This historic plate has the arms of Pope Leo X (Giovanni dei Medici) enclosed in the central design. Scroll designs and abstract forms encircle the edge of the plate. The dish has been cracked and restored.

From the J. Pierpont Morgan Collection.



A pair of extremely fine sixteenth century
Urbino plates, Circa 1580.

Both plates are richly decorated, one representing
a bear hunt, with Renaissance designs of amorini,
figures etc., around the border, and the other plate
similar in lay-out, is painted with a Roman chariot
race.

These pieces are from the famous atelier of the
Patanazzi family, of which examples exist in the
South Kensington Museum, the Metropolitan Museum, and
one piece formerly in the Spitzer collection.

Each piece is 18 inches in diameter.





A collection of three sixteenth century
Urbino plates by Francesco Zanto.

The larger plate is painted with the subject
of Vulcan, Venus and Mars. Before a building
with an arched entrance on the left is Vulcan
working at his anvil, with Cupid standing near.
At the right are Venus and Mars in affectionate
embrace. In the upper left corner is an escutcheon
bearing the arms of the Medici family (six balls),
and of the Pucci family (Moor's head), perhaps the
two foremost Italian families of Florence. Above
the escutcheon is a hat and on the sides the tassels,
symbols of the Cardinal. The entire coat-of-arms
is that of Lorenzo Pucci, the first cardinal created
by Leo X, in 1513.

On the reverse side is inscribed the title of
the subject depicted on the plate. The plate
measures $9\frac{3}{4}$ inches in diameter.

The pair of plates bear in the center an escutcheon charged with the emblem of the Pucci family (Moor's head); while one plate is decorated with two figures of putti among clouds painted on a dark ground, the companion plate is painted with figures of putti on a blue ground. This latter plate is intact, but has been cracked and restored. On the reverse side of each plate is a signed and dated inscription as follows:

1532
F. X. A. R.
Urbino.

Each plate is $7\frac{1}{2}$ inches in diameter.

The signature on these plates is that of Francesco Zanto, whose full name was Francesco Zanto Aveli da Rovigo, one of the greatest painters of majolica in the Urbino atelier. He flourished in the first half of the sixteenth century, and most of his works were executed between the years 1530 and 1542. He usually painted after the designs and engravings of Raphael, with subjects mythological in character. His pieces

were signed in a number of ways as he did not always adhere to the same signature. Owing to the fine quality and coloring of Zanto's pieces, they are naturally much in demand and those extant to-day are for the greater part in museums and celebrated private collections. The British Museum possesses a salt-cellar painted with cupids and Moor's heads, and dated 1532, the same date that is inscribed on one of these plates. There are also several splendid examples in the Victoria and Albert Museum, including a dish representing Pompey and Cléopatra and another with Olympus and Apollo, both with cupids. There are also two pieces by Zanto in the well known Soltykoff collection and a fine salver in the Rothschild collection in Paris. There are also other examples in other well known private collections, including three in the Forthem collection, and two superb examples formerly in the Narford collection and now in the Napin collection.

Furthermore, in the Bernal collection in the South Kensington Museum is a plate which is signed in identical manner to the plates here on hand, and dated 1531.

Records show that Zanto was employed by the leading families of his time to execute various pieces, for there are some extant to-day which bear the arms of the Gonzaga family, the Strozzi family and the Pucci family. In fact, one of the above plates is listed in C.D.E. Fortnum's "Maiolica," on page 215; and there is also a piece in the Narford collection with the Pucci arms on the rim, which confirms the fact that members of this family were patrons of the master.

The Pucci family, whose emblem is painted on the above three plates, was one of the most prominent families in Florence, and its members had many official positions both at home and abroad. They were well known patrons of art, and Della Robbia stemmas bearing the arms of

various members of this family are to-day extant in Italy.

The largest of the three plates, which bears the arms of the Cardinal Lorenzo Pucci, was exhibited in 1850, in a loan exhibition at the South Kensington Museum. This superb example was at one time in the celebrated Fontaine collection of London, and was acquired from the Casa di Clementi in Florence.

The other two plates were formerly in the collection of the Marquis Pucci, and later in that of the Casa di Clementi.

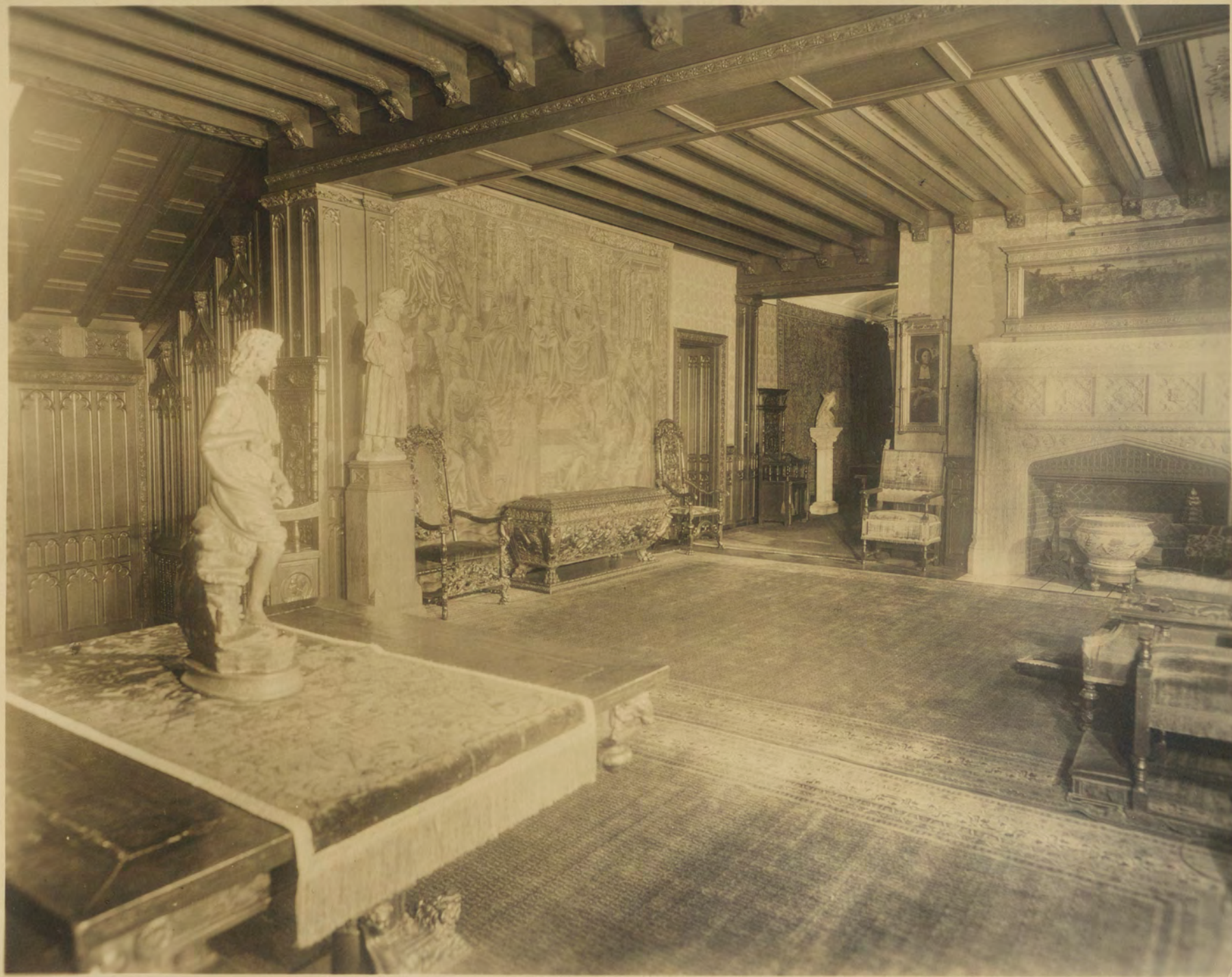




The south-east corner of the library at Longwood.



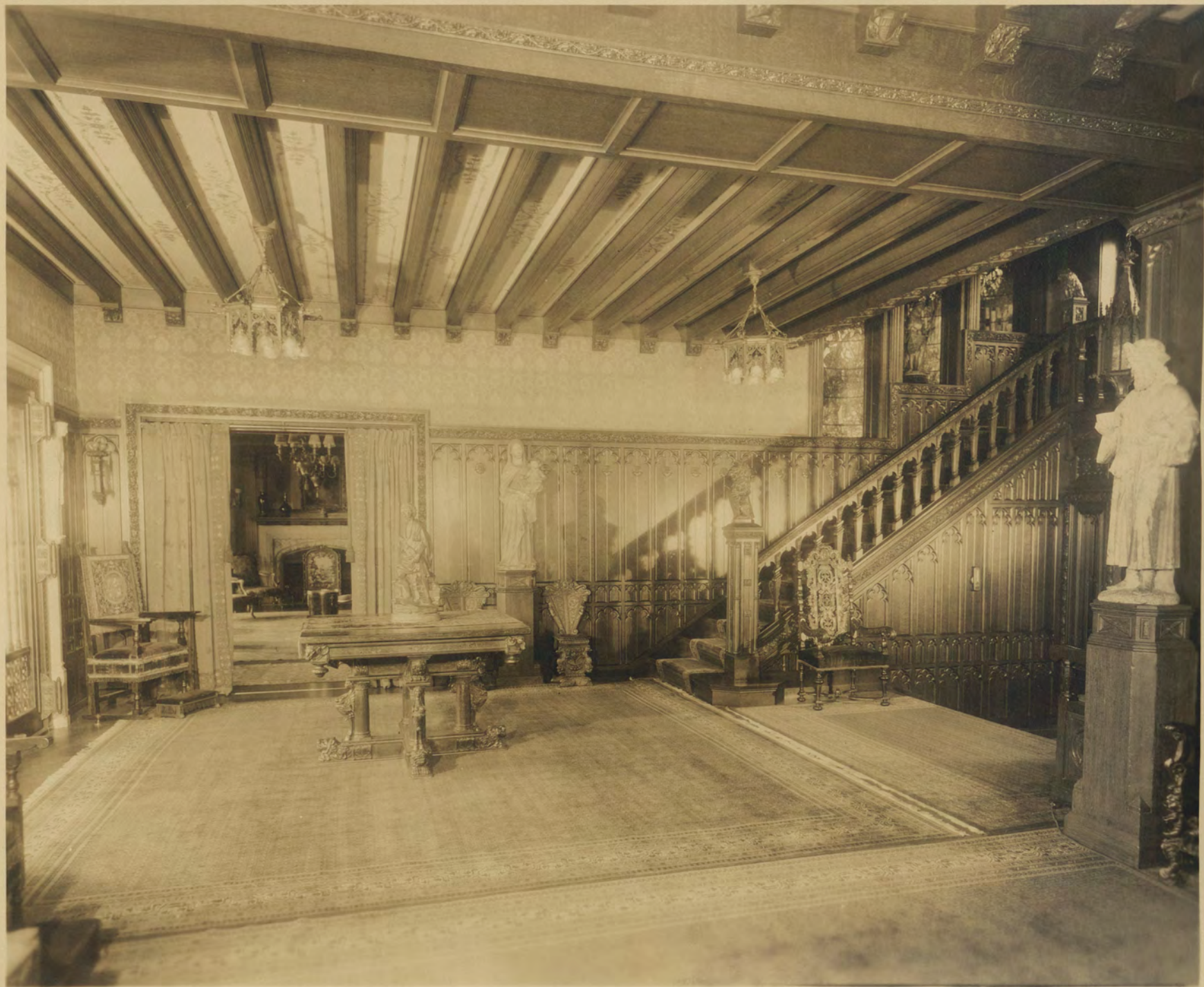
A west view of the front hall at Longwood,



East view of the drawing room at Longwood.



East view of the front hall with the drawing
room door at the back. Longwood.



The dining-room at Longwood.



